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fourth place to "Snowy Banks" by Gardner Symons.

One of those in charge of the exhibition writes as follows: "In my visits to schools since the exhibition closed, I have heard very interesting discussions about 'the way Paul Dougherty modeled his rocks' or 'Gardner Symons painted snow,' etc. They were all delighted to see original oil paintings as in our previous picture study lessons in the schools we used only prints of fine paintings. According to the children's vote Shurtleff's 'Midsummer' was the favorite, but the adults' vote gave the majority to Jonas Lie's 'From the Bridge.' The private schools and clubs were also given special days for attendance when a representative from that school or club acted as hostess; two members of our Society acted as hostesses to the public each day. One exhibition room was decorated with large palms, and our furniture consisted of garden benches, chairs and tables. The building we used was a new one, and the rough gray walls were rather good as background. Our exhibition was open from ten to five, though we never really closed until six; and from seven-thirty to nine-thirty in the evening, every day including Sundays. An illustrated lecture on American art sent out by the American Federation of Arts was very much enjoyed and given in the exhibition room three different evenings. An appreciation and interest in art was aroused, and we are looking forward with much pleasure to another exhibition."

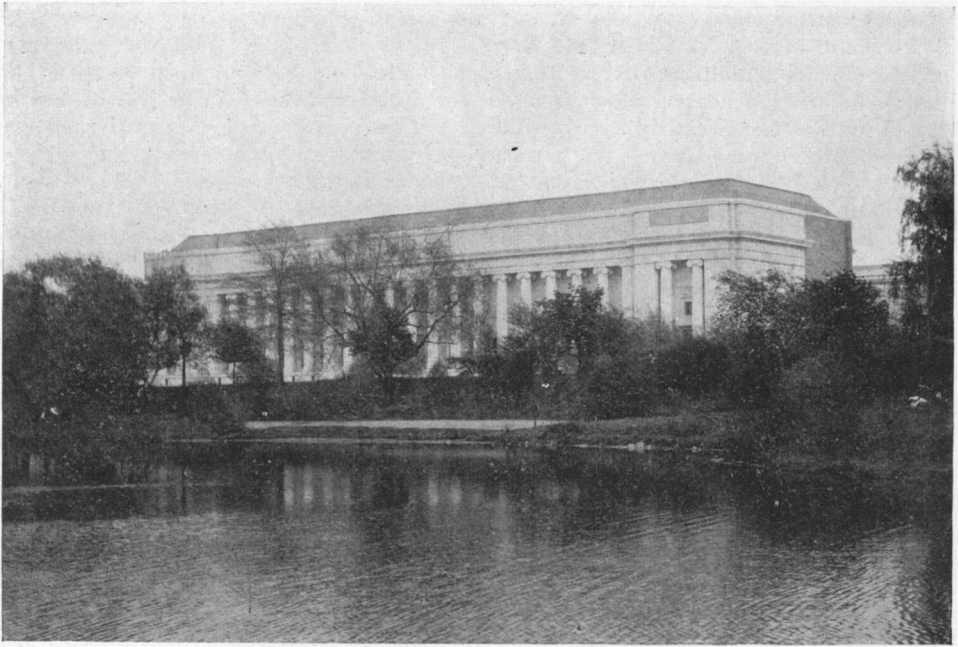
#### ART IN PHILADELPHIA

Plans are now being perfected in Philadelphia for the fourth annual series of exhibitions in public school houses of paintings and illustrations by the Fellowship of the Academy of the Fine Arts. These pictures are selected from the current work of local painters and illustrators by a jury of artists appointed by the Fellowship, and circulate among the schools during the spring months. The exhibitions remain in a school for nearly a month when they are transferred to schools in a different district. During the time the pictures are

on exhibition in a school parents' meetings are held, in the afternoon or evening, when addresses are made by artists and educators, and an opportunity is afforded the people of the neighborhood to see the pictures. Pupils inspect the exhibitions by classes and have the meaning and purpose of the pictures explained to them by their teachers. Already these exhibitions have been held in fifteen public schools and have been visited by thousands of people. The entire expense is borne by the Board of Public Education through a special annual appropriation. This movement is a very practical form of public art education and brings before the people approved examples illustrative of the current aims and methods in art.

Schoolroom decoration long has been an important consideration in the schools of Philadelphia. Many of the school buildings are richly decorated with the finest examples of carbon reproductions of the great masterpieces of the world. One building has upon its walls eighty large imported carbon reproductions of masterpieces. A neighboring building has an equal number of similar prints. These pictures have been purchased from funds secured through fairs or entertainments. In almost every school each half year the graduating class donates a memorial picture to its alma mater. The pictures are always framed. The entire scheme for the decoration of one of the city high schools, the expense for which was raised mainly by a most successful bazaar, has been completed and the pictures gradually are being acquired. The competition for the frescoes in the library of one of these schools, the West Philadelphia High School for Girls, has just been decided by a jury of the Fellowship of the Academy of the Fine Arts. The award has been made to Alice I. Riddle, who will at once proceed to work out her scheme, which will illustrate Chaucer's *Canterbury Pilgrims*.

The art loving people of Philadelphia have much to be hopeful over in the many influences which make for art advancement in the city. The new million dollar Art Museum, the plans for which



MUSEUM OF FINE ARTS, BOSTON

THE ROBERT DAWSON EVANS MEMORIAL GALLERY, OPENED JANUARY, 1915

are completed and the site being leveled, may probably house in the very near future several extensive private art collections. The Art Jury, a regular department of the city government established by State law, must pass in judgment upon and give its approval of the plans for every public building or structure, large or small, to be erected within the city limits. This includes such structures as railroad bridges. Already finished plans for several of these have been altered to meet the demands of the jury; small circular arches have been changed into broad elliptical arches and steel bridges have been converted into concrete spans at the urgent suggestion—tantamount to a command—of the jury. Under such influences as these, art in Philadelphia is being encouraged and advanced.

W. A. M.

#### ART IN ST. LOUIS

St. Louis, Missouri, will, it is believed, soon have a Municipal Art Commission. The subject has been for some time under consideration, but seems

now destined to be legally authorized. Great impetus was given this project, as well as others pertaining to the development of art, by the magnificent pageant which was held in St. Louis last May, from which was derived a surplus of over \$16,000. Plans have been drawn since then for an open air Civic Theater; a new fine bridge is to be built, and the plans for a great central parkway are assured adoption, besides other large projects which are under consideration.

A strong factor in the development of art in St. Louis is the Art League of that city which is a wideawake organization with a rapidly increasing and representative membership.

Richard Miller is in St. Louis at the present time conducting a private class in painting.

#### MUNICIPAL ART IN CHICAGO

The Utilities Commission in Chicago has been the first to take hold of the invasion of unsuitable buildings in residential districts. Drexel Boulevard, for example,